

Long and Short Evening Gowns

by Lady Duff Gordon

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

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The "Melisande" is composed of Marquisette Draped in Many Folds Over Satin of Lighter Shade.



Front View of the "Melisande" Gown.



The "Claire," a Gown of Charmeuse, with a Girdle of Satin Flowers.

WHETHER your evening gown shall be long or short depends upon your own choice. Your choice, I hope, will be governed by the consideration of suitability to the occasion. Both long and short gowns are suitable for a dinner or even a dinner dance. But those women who have the gift of the French, an absolute instinct as to suitability of the dress to the occasion, do not select a gown with a long train for the theatre nor for the opera; nor for any occasion as a wedding or very large reception, where there is sure to be a crush. The reason is simple. The long gown is in the way and is subject to embarrassing accidents.

Into this question of suitability enters the consideration of age. To the woman of taste age is a factor. It is not smart to talk of age. Smart folk ignore it, in the hope that what the late American poetess, Ella Wheeler Wilcox, said might be true. Her advice was, "Ignore the years, and the years will ignore you."

Nevertheless, it is not human to be entirely insensible to the march of time. When Madame thinks of

the years I hope she will give thought also to the brevity of her dress and determine that that brevity shall be in harmony with whatever marks time has made upon her face. Short skirts and an ageing face are discordant.

The long evening dress which I show you on this page I have named the "Claire." It is made, with apparent simplicity, of charmeuse. The material is draped gracefully from the right shoulder and drawn into fullness at the waist line by a narrow girdle of satin buds. The left side of the bodice is made of shadow lace, the motif of which is outlined by brightly colored floss. There is a fillet of silver and diamonds, attached to which is a tuft of bird of paradise feathers fastened by a clasp of pearls.

To the short evening gown I have given the name the "Melisande." It is composed of marquisette draped in many folds over a slip of satin of lighter shade. Gold hoops extend the skirt about the hips. The narrow girdle is of gold galloon. Silk flowers appear in the bodice and on the hair. Those on the hair show above a gold fillet.

The third picture shows a back view of the "Melisande" robe. Note the arrangement of the voluminous sleeves by means of folds of the marquisette crossing in the style of a surplice.

Colors will be dominant. We will see fewer black gowns than we did last Winter. White lace robes will be frequently seen. But what I term natural colors, those which we would see in a stroll through a garden, are already more in evidence than they have been for five Summers. Not since war incarnadined the world and women turned from the sanguinary hue to the color of mourning have we seen so many flower-colored gowns. Every smart function resembles a storm of flower petals.

By Lady Duff-Gordon
(*"LUCILE"*)

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